

Maya Angelou

Grade 9 Multiple-Standards Lessons

To the Teacher

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. The following plan offers an example of combining multiple indicators to create a set of lessons. It demonstrates the great number of indicators that may be incorporated to serve the teaching of one central indicator. Though the selections in this lesson focus on Maya Angelou, the works of other authors might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

Often, one indicator links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a tragedy, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

- 9.3.2 Compare and contrast the presentation of a similar theme or topic across genres (different types of writing) to explain how the selection of genre shapes the theme or topic.
- 9.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.
- 9.3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory (the use of fictional figures and actions to express truths about human experiences), and symbolism (the use of a symbol to represent an idea or theme), and explain their appeal.
- 9.3.9 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.
- 9.3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period.

- 9.3.13 Explain how voice, persona, and the choice of narrator affect the mood, tone, and meaning of text.
- 9.2.4 Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.
- 9.2.8 Make reasonable statements and draw conclusions about a text, supporting them with accurate examples.

Purpose: Students will compare and contrast themes, identify and discuss the use of literary devices, analyze voice, tone, and historical context of works by the same author.

Time: Multiple days

Materials: A copy of an excerpt from *I Know Why the Caged Bird Sings* by Maya Angelou, a copy of “Caged Bird” (also printed under the title “I Know Why the Caged Bird Sings”) by Maya Angelou, a copy of “New Directions” by Maya Angelou, and a copy of George Plimpton’s interview with Maya Angelou

Resources: <http://www.mayaangelou.com/>
<http://www.poets.org/poets/poets.cfm?prmlID=88>
<http://falcon.jmu.edu/~ramseyil/angelou.htm>
<http://www.educeth.ch/english/readinglist/angeloum/bird.html>

Activities:

A. Introducing Concepts:

The teacher provides biographical background on Maya Angelou. Before assigning the excerpt from *I Know Why the Caged Bird Sings*, the teacher defines autobiography and reviews first-person and third-person point of view, noting that Angelou employs both in her autobiography.

After discussing the first selection, the teacher explains the concept of a universal theme.

The teacher next reviews the concept of imagery, pulling images from both the autobiography and the poem to illustrate the concept.

Before reading the essay, the teacher will define and distinguish between autobiography and essay, listing the characteristics that distinguish each.

B. Writing to Learn:

Students read the excerpt from Angelou's autobiography and her poem "Caged Bird" and free write a response to the title before beginning discussion.

C. Group Activities:

Following the writing activity, the students discuss what the excerpt reveals about its author by means of content, voice, tone, and mood, while the teacher records their ideas on a graphic organizer which is placed on an overhead projector, shown on a television screen, or written on the board as the students discuss.

Students record their answers in order to compare them to the same question regarding the poem in order to establish a common theme shared by both pieces of writing. Students will determine how the genres (autobiography and poem) affect the way the same author communicates the same theme.

The students then discuss the common theme they identified with the purpose of reaching a consensus about whether or not it is a universal theme.

The students next identify other images in both works and explain how they make the work easier to understand or more appealing to read. They also search for connections between imagery and the common theme.

After reading "New Directions," students discuss what the excerpt reveals about its author by means of content, voice, tone, and mood. They also identify the theme or themes of the essay and look for similarities to the theme(s) identified in the excerpt from *I Know Why the Caged Bird Sings* and "Caged Bird." They refer to the graphic organizers they filled out earlier. Once again, they will determine whether the theme(s) they have discussed is universal.

The students also determine how the genre affects the expression of the similar theme(s). They consider point of view, selection of details, and language. Their discussion includes a consideration of whether the theme(s) are universal.

Next, students read the George Plimpton interview of May Angelou. They discuss any new insights into the author that the interview reveals. They also identify any statements by Angelou that support themes considered in the autobiography, the poem, and the essay she wrote.

The students make inferences about the time in which the events Angelou writes about occurred.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the difference between an autobiography and an essay?
 2. In which genre does imagery play the most effective role? Why?
 3. How can you identify a common theme in two different pieces of writing?
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Lesson 2

Standards

- 9.1.1 Identify and use the literal and figurative meanings of words and understand the origins of words.
- 9.1.2 Distinguish between what words mean literally and what they imply and interpret what the words imply.

Purpose: Students read the “Bertha Flowers” excerpt from Maya Angelou’s *I Know Why the Caged Bird Sings*, etymologically analyzing specific words.

Time: One day

Materials: Copies of the story and a list of specific words to locate, define, and analyze. In this particular case, the words could include *benign*, *sacrilegious*, *infuse*, *cascading*, and *sophistication*.

Activities:

A. Individual Activities:

Students locate the words on the list given them by the teacher. They use a dictionary to define the words in the context in which they occur in the story.

They also note the difference between the differing definitions offered in the dictionary as well as the difference between the definitions and the actual meaning in the context of the story.

B. Introducing Concepts:

The teacher writes a list of Latin bases and prefixes – along with their meanings – on the board. In this case, the bases and prefixes are

BEN- [BON-]	“good”
SACR- [SECR-]	“holy, sacred”
in-	“in, into”
FUS-	“to pour”
CAS- [CAD-]	“to fall”
SOPH-	“wise”

The teacher explains that words enter the language by changing usages and deliberate combinations of word parts called bases (the core of a word from another language) and affixes (prefixes and suffixes). Finally, the teacher explains that 70% of all English words have derived from Latin – even though English itself is a language that first arose from the Germanic family of languages.

The teacher also explains that a *derivative* is a word that originates or derives from a base or affix and which belongs to a family of words all of which may be traced back to that same base or affix.

C. Group Activities:

Students find the base or prefix in each word on the original list. Working in small groups or as a class, they next write a new definition of each word that incorporates the meaning of the base or prefix they have identified for that word.

Next, students compose a list of at least three more words that share the same base or prefix that they have heard or read somewhere else. (The teacher might also provide an additional list of words from which the students might select derivatives from the same bases and prefixes they have been studying.)

Extending the Lesson:

Students begin a notebook or a computer document in which they record the bases and affixes from this lesson, listing the derivatives below the base or affix. They continue to add to this notebook or document throughout the semester or year.

Lesson 3

Standards

- 9.5.1 Write biographical or autobiographical narratives or short stories that:
- describe a sequence of events and communicate the significance of the events to the audience.
 - locate scenes and incidents in specific places.
 - describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character's feelings.
 - pace the presentation of actions to accommodate changes in time and mood.
- 9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.
- 9.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.
- 9.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.
- 9.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.
- 9.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.
- 9.4.13 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.
- 9.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

- 9.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.
- 9.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.
- 9.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write an autobiography that focuses on a specific adult who has had a positive impact on their lives

Time: Multiple days

Materials: Access to word processing

Resources: http://ncnc.essortment.com/personalnarra_rucu.htm
<http://www.peacecorps.gov/www/guides/voices/>

Activities:

Students discuss adults who have had a positive impact on their lives. They will make a list of such adults and then indicate the positive influences each has had. Finally, they will free write to discover a specific event that illustrates one of those positive impacts.

The students will compose autobiographical essays that recount a story about an adult who had a positive impact on their lives. This essay will be written from a first-person point of view, but may include third-person observations as does Maya Angelou in *I Know Why the Caged Bird Sings*.

The teacher will review the use of precise language, action verbs, sensory details, and appropriate modifiers.

Each student will share his first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students will use an editing checklist.

Students will revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the difference between first-person and third-person point of view?
2. What did you gain from sharing your paper with another student?
3. How did the editing checklist help you?

Extending the Lesson

Have students read an excerpt from Richard Wright's *Black Boy*. Apply the same analytical techniques to this work as they applied to Angelou's. Both of these writers came from circumstances that might have seemed to work against their own success as writers. Have students discuss or write about why both Angelou and Wright have flourished as writers.

Paying College Athletes

Grade 9 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a lesson. It demonstrates the great number of indicators that may be incorporated to serve the teaching of one central indicator. Though this lesson focuses on the issue of paying college athletes, applying the same standards and indicators as well as very similar activities and strategies to another issue could easily be done.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

- 9.2.4 Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.
- 9.2.6 Critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings.
- 9.2.7 Evaluate an author's argument or defense of a claim by examining the relationship between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author's intent affects the structure and tone of the text.
- 9.2.8 Make reasonable statements and draw conclusions about a text, supporting them with accurate examples.

Purpose: Students will evaluate arguments made by writers on both sides of the issue of paying college athletes.

Time: Multiple days

Materials: Access to the Internet or copies of articles on the issue of paying college athletes

Resources:

http://www.westga.edu/~drake/drake_group_position_on_paying_c.htm

<http://www.public.asu.edu/~jvanasu/ucai/weaver/>

<http://www.bluedojo.com/papers/collegeAthletes/>

<http://www.flyernews.com/article.php?section=Sports&volume=50&issue=26&artnum=03>

Activities:

A. Introducing Concepts: The teacher reviews the concept of a thesis and support for that thesis as the basis for informational writing. The teacher also shares an article on the issue of paying college athletes, during which time he or she identifies the thesis (and explains the logic of reaching that conclusion) and highlights the supporting arguments and details such as illustrations, statistics, examples, and the like.

B. Group Activities:

Under the teacher's guidance, the students examine the thesis to determine the subject, the purpose, and the audience of the article.

Once they have established the audience, they use a graphic organizer to identify words, phrases, and arguments that appeal to that audience. The graphic organizer should include space for listing specific details and comments on their type and level of appeal to the audience.

The students will evaluate the author's position by analyzing the relationship between the thesis and the evidence offered to support it. They will also decide whether the evidence offered was sufficient to make the writer's case. Finally, they will reach a consensus about the author's tone and determine how it was affected or established by the writer's purpose.

Next, the students will read at least two additional articles on the subject of paying college athletes. Working in small groups, they will determine the thesis, identify the purpose and audience, outline the supporting arguments and evidence, and evaluate the article.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the function of a thesis in a piece of informational writing?
2. How does a reader identify the tone of a piece of informational writing?
3. How does a writer make sure that readers understand his or her position?

Lesson 2

Standards

9.5.4 Write persuasive compositions that:

- organize ideas and appeals in a sustained and effective fashion with the strongest . . . appeal first and the least powerful one last.
- use specific rhetorical (communication) devices to support assertions, such as appealing to logic through reasoning; appealing to emotion or ethical belief; or relating a personal anecdote, case study, or analogy.
- clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, expressions of commonly accepted beliefs, and logical reasoning.
- address readers' concerns, counterclaims, biases, and expectations.

9.5.9 Write or deliver a research report that has been developed using a systematic research process (defines the topic, gathers information, determines credibility, reports findings) that:

- Uses information from a variety of sources (books, technology, multimedia), distinguishes between primary and secondary documents, and documents sources independently by using a consistent format for citations.
- Synthesizes information gathered from a variety of sources, including technology and one's own research, and evaluates information for its relevance to the research questions.
- Demonstrates that information that has been gathered has been summarized, that the topic has been refined through this process, and that conclusions have been drawn from synthesizing information.
- Demonstrates that sources have been evaluated for accuracy, bias, and credibility.
- Organizes information by classifying, categorizing, and sequencing, and demonstrates the distinction between one's own ideas from the ideas of others, and includes a bibliography (Works Cited).

9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.

9.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

- 9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.
- 9.4.13 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.
- 9.4.5 Develop the main ideas within the body of the composition through supporting evidence, such as scenarios, commonly held beliefs, hypotheses, and definitions.
- 9.4.6 Synthesize information from multiple sources, including almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents, and Internet sources.
- 9.4.7 Integrate quotations and citations into a written text while maintaining the flow of ideas.
- 9.4.8 Use appropriate conventions for documentation in text, notes, and bibliographies, following the formats in specific style manuals.
- 9.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.
- 9.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.
- 9.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.
- 9.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.
- 9.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.
- 9.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.
- 9.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will synthesize arguments made by writers on both sides of the issue of paying college athletes and will write a persuasive essay expressing their own position on the issue.

Time: Multiple days

Materials: Access to the Internet or copies of articles on the issue of paying college athletes and access to word processing

Resources:

<http://www.indiana.edu/~wts/wts/thesis.html>

Group Activities:

Students will discuss the issue of paying college athletes while the teacher keeps two running lists: arguments for paying college athletes and arguments against paying college athletes.

Each student will then formulate his or her own thesis and in a persuasive essay will develop that thesis with appropriate supporting evidence (including material from the articles read and discussed prior to starting this writing assignment), documenting whatever they borrow.

Each student will share his first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students will use an editing checklist.

Students will revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

The teacher will review the students' essays for use of precise language, action verbs, sensory details, and appropriate modifiers. Then, the students will once more revise their essays.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How do you go about formulating your own thesis?
2. How much supporting evidence is enough?
3. What about your essay will reflect your concern that your audience understands your position?

Rites of Passage

Grade 9 Standards-Based Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons on the theme of "Rites of Passage." Other poems, essays, and short stories and /or a different overarching theme might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in order.

Lesson 1

Standards

- 9.3.2 Compare and contrast the presentation of a similar theme or topic across genres (different types of writing) to explain how the selection of genre shapes the theme or topic.
- 9.3.5 Compare works that express a universal theme and provide evidence to support the views expressed in each work.
- 9.3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory (the use of fictional figures and actions to express truths about human experiences), and symbolism (the use of a symbol to represent an idea or theme), and explain their appeal.
- 9.3.9 Explain how voice and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.
- 9.3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme.
- 9.3.13 Explain how voice, persona, and the choice of narrator affect the mood, tone, and meaning of text.

Purpose: Students will read Barbara Kingsolver's "Life Without Go-Go Boots," an excerpt from Frank McCourt's *Angela's Ashes*, Gary Soto's "Oranges," William A. Nolen's "The First Appendectomy," Doris Lessing's "Through the Tunnel," and the "Seven Ages of Man" from Shakespeare's *As You Like It* to analyze the theme of self-discovery from different perspectives.

Time: Multiple days

Materials: Copies of the poems

Resources: <http://www.english.uiuc.edu/maps/poets.htm>

<http://www.poets.org/poets/>

Activities:

A. Introducing Concepts: The teacher defines personal essay, memoir, poem, and short story.

The teacher reads each poem aloud after the students have read it silently to themselves.

B. Writing to Learn: The teacher asks students to free write for three to five minutes in response to the question “What tests (not the written kind) have you faced and passed so far in your life?”

C. Group Activities: After they read and hear each selection, students state the theme in a single sentence. They may do so by means of a consensus-seeking discussion or as part of a daily writing assignment.

As a part of daily discussion, the students show how the assignment of the day illustrates the elements of the genre to which it belongs.

Students also identify the voice of each piece of literature by naming the narrator or speaker and citing diction, connotations, figures of speech, mood, tone, and similar elements that contribute to the creation and establishment of that voice. The teacher may supply a graphic organizer to assist in this task. As they reach consensus on the voice of the piece, the student show how the narrator or speaker is related to the choice and arrangement of details.

After they have discussed the first two selections (and following the conclusion of each additional selection), students look for common themes. By the end of the unit, they should identify and defend by citing from the texts at least one universal theme shared among all the pieces.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the difference between a personal essay and a memoir?
2. What do a narrator and a speaker have in common?
3. How does a reader recognize the theme in a piece of literature?

Lesson 2

Standards

- 9.1.1 Identify and use the literal and figurative meanings of words and understand the origins of words.
- 9.1.2 Distinguish between what words mean literally and what they imply and interpret what the words imply.

Purpose: Students read Doris Lessing’s “Through the Tunnel,” etymologically analyzing specific words.

Time: One day

Materials: Copies of the story and a list of specific words to locate, define, and analyze. In this particular case, the words could include *visible*, *patient*, *inquisitive*, *incredulous*, and *inflate*.

Activities:

A. Individual Activities:

Students locate the words on the list given them by the teacher. They use a dictionary to define the words in the context in which they occur in the story.

They also note the difference between the differing definitions offered in the dictionary as well as the difference between the definitions and the actual meaning in the context of the story.

B. Introducing Concepts:

The teacher writes a list of Latin bases and prefixes – along with their meanings – on the board. In this case, the bases and prefixes are

VIS- [VID-]	“to see”
PATI- [PASS-]	“to suffer, to endure”
in-	“in, into”
QUIR- [QUIS-]	“to ask”
in-	“not”
CRED-	“to believe”

FLAT- "to blow"

The teacher explains that words enter the language by changing usages and deliberate combinations of word parts called bases (the core of a word from another language) and affixes (prefixes and suffixes). Finally, the teacher explains that 70% of all English words have derived from Latin – even though English itself is a language that first arose from the Germanic family of languages.

The teacher also explains that a *derivative* is a word that originates or derives from a base or affix and which belongs to a family of words all of which may be traced back to that same base or affix.

C. Group Activities:

Students find the base or prefix in each word on the original list. Working in small groups or as a class, they next write a new definition of each word that incorporates the meaning of the base or prefix they have identified for that word.

Next, students compose a list of at least three more words that share the same base or prefix that they have heard or read somewhere else. (The teacher might also provide an additional list of words from which the students might select derivatives from the same bases and prefixes they have been studying.)

Extending the Lesson:

Students begin a notebook or a computer document in which they record the bases and affixes from this lesson, listing the derivatives below the base or affix. They continue to add to this notebook or document throughout the semester or year.

Lesson 3

Standards

- 9.5.3 Write biographical or autobiographical narratives or short stories that:
- describe a sequence of events and communicate the significance of the events to the audience.
 - locate scenes and incidents in specific places.
 - describe with specific details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; in the case of short stories or autobiographical narratives, use interior monologue (what the character says silently to self) to show the character's feelings.
 - pace the presentation of actions to accommodate changes in time and mood
- 9.4.1 Discuss ideas for writing with classmates, teacher, and other writers and develop drafts alone and collaboratively.
- 9.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.
- 9.4.14 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.
- 9.4.5 Develop the main ideas within the body of the composition through supporting evidence, such as scenarios, commonly held beliefs, hypotheses, and definitions.
- 9.4.7 Integrate quotations and citations into a written text while maintaining the flow of ideas.
- 9.4.8 Use appropriate conventions for documentation in text, notes, and bibliographies following the formats in specific style manuals.
- 9.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.

- 9.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.
- 9.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.
- 9.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.
- 9.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.
- 9.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write an autobiographical essay about their first day at school or their first day at a particular level of their schooling in which they explain what they learned from a common experience.

Time: Multiple days

Materials: Access to word processing

Activities:

A. Introducing Concepts:

The teacher defines an autobiographical essay and explains its elements. The teacher also leads the class in a reconsideration of autobiography in terms of the writers they have just read.

B. Individual Activities:

After discussing their various “first days of school,” the students compose autobiographical essays.

Each student shares his or her first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Students respond to the teacher's comments on sentence variety, style, diction, and tone to produce a revised draft consistent with the purpose, audience, and form of writing.

Students work with writing partners to evaluate and revise their second drafts by using an editing checklist. They then write a final draft of their essay on friendship.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is significant about a first day in a new school?
2. What voice did you choose for writing your essay and why?
3. How did you develop and maintain the voice you had chosen?

Extending the Lesson

Have students write a short autobiographical poem about a memorable birthday celebration. Have them contrast the selection and arrangement of details for the poem with the selection and arrangement of details in their autobiographical essay.

Romeo and Juliet

Grade 9 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons. It demonstrates the great number of indicators that may be incorporated into teaching a play over the period of two to four weeks. Though Romeo and Juliet is specific to the Elizabethan era, another play might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in the order in which they are listed under the standard. In addition, indicators listed under different standards are not mutually exclusive but may reasonably combine within a lesson. For example, involving informational materials in a traditionally literary lesson, such as a tragedy, is both reasonable and beneficial. Our colleagues in higher education set a high priority on our graduates' being familiar with informational texts and having the skills to interpret and understand them.

Lesson 1

Standards

- 9.3.10 Analyze the way in which a work of literature is related to the themes and issues of its historical period.
- 9.5.3 Write expository compositions, including analytical essays and research reports that:
- communicate information and ideas from primary and secondary sources accurately and coherently.
 - make distinctions between the relative value and significance of specific data, facts, and ideas.
 - use a variety of reference sources, including word, pictorial, audio, and Internet sources, to locate information in support of topic.
 - include visual aids by using technology to organize and record information on charts, data tables, maps, and graphs.
 - use technical terms and notations accurately.
- 9.5.10 Write or deliver a research report that has been developed using a systematic research process (defines the topic, gathers information, determines credibility, reports findings) that:

- Uses information from a variety of sources (books, technology, multimedia), distinguishes between primary and secondary documents, and documents sources independently by using a consistent format for citations.
 - Synthesizes information gathered from a variety of sources, including technology and one's own research, and evaluates information for its relevance to the research questions.
 - Demonstrates that information that has been gathered has been summarized, that the topic has been refined through this process, and that conclusions have been drawn from synthesizing information.
 - Demonstrates that sources have been evaluated for accuracy, bias, and credibility.
 - Organizes information by classifying, categorizing, and sequencing, and demonstrates the distinction between one's own ideas from the ideas of others, and includes a bibliography (Works Cited).
- 9.4.1 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 9.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.
- 9.4.15 Establish coherence within and among paragraphs through effective transitions, parallel structures, and similar writing techniques.
- 9.4.5 Develop the main ideas within the body of the composition through supporting evidence, such as scenarios, commonly held beliefs, hypotheses, and definitions.
- 9.4.7 Integrate quotations and citations into a written text while maintaining the flow of ideas.
- 9.4.8 Use appropriate conventions for documentation in text, notes, and bibliographies following the formats in specific style manuals.
- 9.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections of frequent errors.

- 9.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the appropriateness of tone by taking into consideration the audience, purpose, and formality of the context.
- 9.6.1 Identify and correctly use clauses, both main and subordinate; phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.
- 9.6.2 Demonstrate an understanding of sentence construction, including parallel structure, subordination, and the proper placement of modifiers, and proper English usage, including the use of consistent verb tenses.
- 9.6.3 Produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization.
- 9.6.4 Apply appropriate manuscript conventions — including title page presentation, pagination, spacing and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

Purpose: Students will write an essay of historical research by taking notes from both primary and secondary resources. They will publish their writing to their classmates.

Time: Multiple days

Materials: A copy of *Romeo and Juliet* and access to print and electronic resources on the Elizabethan Era

Resources: <http://www.yk.psu.edu/~mer7/shakespeare.htm> (Elizabethan culture)

<http://renaissance.dm.net/compendium/home.html> (more)

<http://webster.commnet.edu/mla/index.shtml> (MLA style)

<http://www.liu.edu/cwis/cwp/library/workshop/citmla.htm> (MLA style)

Activities:

A. Introducing Concepts:

The teacher introduces the worlds of Elizabethan England and of Renaissance Verona, touching on family relationships, the concept of love at first sight, the concept of the blood feud, and the basic organization of a Renaissance Italian city state. The teacher assigns (or students select) a topic for historical research.

Once they have received (or selected) their topics, they spend about ten minutes free writing what they already know or imagine to be true about the topic.

The teacher introduces the procedure for taking notes from both primary and secondary sources according to MLA guidelines. The teacher also provide guidelines for evaluating secondary sources – both print and electronic.

B. Student Activities:

Students compose a thesis statement to guide their research on their assigned (or selected) topic. Students do research on secondary sources for a number of days and submit their notes to the teacher for evaluation.

As students read and discuss *Romeo and Juliet*, they take notes on characters and events that demonstrate or support what they have learned about their assigned (or selected) topics.

At the conclusion of the study of *Romeo and Juliet*, the teacher introduce the procedures for documenting quotations drawn from a drama and for documenting both quotations and paraphrases from secondary sources.

The students will compose short research essays communicate relevant information about their assigned (or selected) topic in order to present information on the Elizabethan Era and the world of Shakespeare's Verona.

C. Introducing Concepts:

The teacher reviews the use of precise language, action verbs, sensory details, and appropriate modifiers.

D. Student Activities:

Each student shares his or her first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

The students create four-slide PowerPoint presentations to provide visual aids and bulleted points to share their findings with their classmates.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the proper procedure for citing a quotation from a play?
 2. How would you make a works cited entry for Micah Samwell's *Daily Life in the England of Elizabeth I* which was published by Draxis Press of Newton, Pennsylvania in 2001?
 3. How does the Elizabethan concept of love compare to the twenty-first-century American concept of love?
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Lesson 2

Standards

- 9.3.3 Analyze the interactions between characters in a literary text and explain the way those interactions affect the plot.
- 9.3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, and soliloquy.
- 9.3.11 Identify and describe the function of dialogue, soliloquies, asides, character foils, and stage designs in dramatic literature.
- 9.5.2 Write responses to literature that:
- Demonstrate a comprehensive grasp of the significant ideas of literary works
 - Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
 - Demonstrate awareness of the author's style and an appreciation of the effects created.
 - Identify and assess the impact of ambiguities, nuances, and complexities within the text.
- 9.4.1 Discuss ideas for writing with classmates, teachers, and other writers and develop drafts alone and collaboratively.
- 9.4.2 Establish a coherent thesis that conveys a clear perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.
- 9.4.3 Use precise language, action verbs, sensory details, and appropriate modifiers.
- 9.4.5 Develop the main ideas within the body of the composition through supporting evidence, such as scenarios, commonly held beliefs, hypotheses, and definitions.
- 9.4.10 Review, evaluate, and revise writing for meaning, clarity, content, and mechanics.
- 9.4.11 Edit and proofread one's own writing, as well as that of others, using an editing checklist with specific examples of corrections for frequent errors.
- 9.4.12 Revise writing to improve the logic and coherence of the organization and perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

Purpose: Students will write an essay of historical research by taking notes from both primary and secondary resources. They will publish their writing to their classmates.

Time: Multiple days

Materials: A copy of *Romeo and Juliet*

Resources: <http://www.allshakespeare.com/romeo.php?id=830> (Be aware of what aids are available to students.)

<http://www.lausd.k12.ca.us/lausd/resources/shakespeare/webguide.html>

Activities:

A. Introducing Concepts:

The teacher defines and explains dialogue, soliloquy, aside, character foil, and stage design. During each day of discussion, students will identify instances of these elements within *Romeo and Juliet* and explain their function in the play.

The teacher identifies the most significant characters from the *dramatis personae* at the beginning of the play and will identify the characters' rank in society. The teacher then assigns (or allow the students to select) a character to follow closely throughout the reading and discussion of the play. The students then do a five- to ten-minute free writing about what they imagine the character will be and do in the play in light of the character's position in the social structure.

B. Group Activities:

During each day's discussion, students using graphic organizers designed for character analysis make observations, draw conclusions, and make predictions about their assigned (or selected) characters. They include direct references to the text in their discussions. Students who were assigned (or selected) character who interact with one another in the play discuss those interactions to show the connections between the characters and the plot.

At the conclusion of the reading of the play, students will generate thesis statements that indicate how their assigned (or selected) character influenced the plot of the play.

The students will compose essays about their assigned (or selected) characters. Their essays will include properly documented quotations from the play.

C. Introducing Concepts:

The teacher reviews the use of precise language, action verbs, sensory details, and appropriate modifiers.

D. Group Activities:

Each student shares his first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What lines from the play could you quote to show the truth about Romeo or Juliet's character?
 2. What is the difference between a soliloquy and an aside?
 3. How should you go about determining what verbs to use in sentences as you revise them?
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Lesson 3

Standards

- 9.1.2 Distinguish between what words mean literally and what they imply and interpret what the words imply.
- 9.3.1 Explain the relationship between the purposes and the characteristics of different forms of dramatic literature.
- 9.3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism.
- 9.3.10 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme.

Purpose: Students will read *Romeo and Juliet*, analyze its themes and figurative language and make aesthetic judgments about style by noting the connections between language on the one hand and tone, mood, and theme on the other.

Time: Multiple days

Materials: A copy of *Romeo and Juliet*

Resources: <http://www.newberg.k12.or.us/~nhs/pages/readwrite/litterm.htm>
http://homepages.moeller.org/fminnick/literary_terminology.htm
<http://www.stormloader.com/users/brohol/ib3/vocabterms12.htm>

Activities:

A. Introducing Concepts:

The teacher defines and explains the concepts of *comedy* and *tragedy*, especially as they are distinguished in Shakespearean drama, focusing on the characteristics and purposes of each: comedies end in marriage, tragedies in death – to put it perhaps over simply.

The teacher reviews specific figurative language (such as simile, metaphor, and personification), imagery, and symbolism. During each day of discussion, the teacher points out at least two examples of figurative language, imagery, and symbolism (if they occur).

The teacher reviews the concepts of tone, mood, and theme. During each day of discussion, the teacher cites a passage, identifies its tone, and explains how Shakespeare's use of language supports that tone.

The teacher calls attention to a theme of the play that occurs in each reading assignment and explains how that theme is supported by character, plot, and language.

B. Group Activities:

Using a graphic organizer designed to record specific examples that illustrate the designated characteristics and purposes of comedy and tragedy, the students identify plays and movies which demonstrate the concepts of *comedy* and *tragedy*, explaining how each example demonstrates specific characteristics and purposes

Students begin class each day during the reading of the play by identifying unfamiliar or difficult words in the assigned reading. The teacher and the class discuss how to determine the meaning by considering context and similarities to other words (common bases or prefixes).

Following the teacher's daily offering of examples, the students use a graphic organizer to record further examples from the day's readings, in each case defining the element they have identified and explaining its meaning in context.

Following the teacher's daily offering of an example, the students do the same for another passage identified by the teacher or a passage identified by the students. (As the study of the play progresses, the teacher should expect the teachers to identify a passage without help.)

At the conclusion of the reading and discussion of the play, the students identify and explain (in writing) the theme of a passage selected from the play by the teacher. They explain the theme and show how plot, character, and language support it.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What three characteristics distinguish *Romeo and Juliet* from a comedy?
2. What symbol do you recall that best represents the tragedy of *Romeo and Juliet*?
3. In a single sentence, what is the main theme of *Romeo and Juliet*?

Interdisciplinary Connections:

Film: Show the masque sequence from Zeffirelli's film version of *Romeo and Juliet*. Explain the elaborateness of such celebrations and have students compare the masque to a formal dance at a high school.

Opera/Ballet/Film:

To demonstrate how the same story can be told through different genres and to explore how the theme is carried out in each genre, compare Charles Gounod's *Roméo and Juliette* to Shakespeare's play. Have students research Gounod to discover his connection to Shakespeare and to the play. Have students compare the characters in the play to those in Gounod's libretto. Play the Balcony Scene from the opera; then compare the text of that scene from the libretto to the text of the corresponding scene from the play. Show a tape of the Balcony Scene from Prokofiev's ballet; then compare Gounod's portrayal to Prokofiev's. Next, have students compare the language of dance to the language of Shakespeare and evaluate the ability of dance to communicate what words do. Finally, have students compare a synopsis of Bernstein's *West Side Story* to Shakespeare's plot. [For a more fully detailed approach call Patty Harvey, Director of Education, at the Indianapolis Opera 317-283-3531. Check out the Indianapolis Opera's website: <http://www.indyopera.org/>.]
